

Cheers!

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

ISSUE 235/6
June 1988
\$1.00

record research

We have the best readers!

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THE MERCURY NOVELTY ORCHESTRA
5180

RAGGING the CLASSICS
JOHN SAM LEWIS



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Volume 2
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Associated Recorded Program Service

Unmasking the ASSOCIATED'S *****
coordinated by LEN KUNSTADT

Folkel Hailoi... Before you, you have one of the intriguing (begin' for research) labels, ASSOCIATED RECORD PROGRAM SERVICE (ET's) utilized by radio stations for air play. The initial inspiration for this exploratory Associated research came from Mr. Don Peak, P.O. Box 2161 Hollywood CA 90078. Don was fascinated by a group of these 12" Associated which we had in our RR 219/20 auction. He not only aided in unmasking some of the bogus nomen but he also presented us with a timely photocopy of an article in the Billboard issue of June 8th, 1940, regarding Associated, titled "DROP PHONY DISK NAMES". Needless-to-say, this title activated our investigative research curiosity and the idea for this presentation came into fruition. The Billboard article can be seen on page 4 of this issue. Incidentally before we leave this page let's unmask some of the discs shown here. We previously photocopied these labels realizing their intrinsic research value. Okay... -Leon Bolero is Leon Bolero -Bob Clifford is Buddy Clark, who's Mel Mainwright? (Mark Warner?) -Lon Gladstone is Lud Gluskin -George Gregory is Glen Gray -Hollywood Male Quartet is the Norwemen and -Randolph Joyce is Jan PearceGood readers, and you are the best, we welcome your comments. We also would like to hear from former Muzak-Associated exec Mr. Rod Baum... Now on to page four for more Associated. -researchingly LK.

MADE FOR ASSOCIATED RECORDED PROGRAM SERVICE BY ELECTRICAL RECORD PRODUCTS, INC.

WIDE RANGE
OUTSIDE START VERTICAL RECORDING 33 1/3 RPM.
No. 183-B
(Matrix No. A-314-2)
LEON BOLERO AND HIS ORCHESTRA

Shadow of the Past Fox Trot - Time 3:00
(Traditional) (Russian Folk Song)
Vocal Refrain in Russian
No More at Evening Fox Trot - Time 2:27
(Traditional) (Russian Folk Song)
Vocal Refrain in Russian

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Associated Music Publishers, Inc.
25 W. 45th STREET, NEW YORK

MADE FOR ASSOCIATED RECORDED PROGRAM SERVICE BY ELECTRICAL RECORD PRODUCTS, INC.

WIDE RANGE
OUTSIDE START VERTICAL RECORDING 33 1/3 RPM.
No. A198-A
(Matrix No. A-314-1)
BOB CLIFFORD
with orchestra directed by MEL WAINWRIGHT

DID I REMEMBER Vocal-Popular
(Donaldson-Adams) Time 3:07
From picture "Bury"
EMPTY SADDLES Vocal-Popular
(Billy Hill) Time 3:44
From picture "Rhythm On The Range"

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WIDE RANGE
OUTSIDE START VERTICAL RECORDING 33 1/3 RPM.
No. 345-B
(Matrix No. A-1145) V2
LON GLADSTONE
AND HIS CONTINENTAL ORCHESTRA

1. "THE BIG BROADCAST OF 1937" MEDLEY Popular-Concert Time 4:18
(a) HERE'S LOVE IN YOUR EYE
(b) YOU CAME TO MY RESCUE
(c) TALKING THROUGH MY HEART
Reprise: HERE'S LOVE IN YOUR EYE
2. TRIGUENITA
(With vocal in Spanish by Chico)
(Billo) Time 2:17

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WIDE RANGE
OUTSIDE START VERTICAL RECORDING 33 1/3 RPM.
No. 1189
GEORGE GREGORY AND HIS ORCHESTRA

Under a Blanket of Blue Fox Trot - Time 4:45
(Symas-Nichols-Levinson)
LOVE AND A DIME Fox Trot - Time 2:28
(Boramen)
From "Stage at Bay"

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WIDE RANGE
OUTSIDE START VERTICAL RECORDING 33 1/3 RPM.
No. A 276-B
(Matrix No. A-1795)
HOLLYWOOD MALE QUARTET

1. The Handicap March Male Quartet Time 2:21
(Rosey-Road, Jr.)
(With piano accompaniment)
2. A'at Ya Comin' Back From California? Male Quartet Time 2:11
(Harold-Flaher)
(With piano accompaniment)

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WIDE RANGE
OUTSIDE START VERTICAL RECORDING 33 1/3 RPM.
No. A-12,018-A
(Matrix No. A-1795)
RANDOLPH JOYCE
with Orchestra Directed by LOUIS KATZMAN

1. M'GUSULA Vocal-Concert Time 2:50
2. BECAUSE Time 2:17

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DISCO-ING IN GEORGE BLACKER

ODDS AND ENDS TIME — AGAIN!

SOME RAMBLING ON THE SUBJECT OF ALBUMS

Some time ago, when I could and should have had more important things on my mind, I got to wondering when the first record albums were offered for sale. I allude here not to the multi-pocket storage albums into which one may put a random choice of single records, but to purposeful groupings of records either containing a long, sustained performance or a series of shorter items with some unifying theme. To the best of my ability to figure it out, I can award chronological pride of place to the Harper-Columbia "Bubble Books", that series of children's sets whose record were a part of the Little Wonder series; of "RecRes" et seq. for details....If the copyright years marked in each of the "Bubble Books" is equivalent to the year of issue, the first "Bubble Books" were put on sale in 1917. So far as I know, record albums (all of them classical) didn't make their debut on the market until after the First World War; certainly that's the first time I've seen any specific reference to them.

Continuing my mental meanderings, I wondered as well what the first album was which could not be classified as classical—i.e., opera, chamber music, symphonic or what-have-you. It looked to me as if the Roycroft album of twelve discs by the English Singers, first offered for sale early in 1928, wins the prize there. It looks to me as if Roycroft can justifiably claim another "first": they were the first label to issue an album of records inspired by and based on a then-popular network radio program. The album in question is a six-disc set containing record 175-180, titled "Cheerio's Roycroft Living Tone Records". "Cheerio" was the name of the show and the pseudonym by which its host and creator, a writer and magazine editor named Charles K(ell)logg. Field, insisted on being known. It was Mr. Field's firm conviction that he could do his best work cloaked in anonymity. His work, incidentally, was to try, by way of his radio show, to bring a message of good cheer and good will to his audience, especially to invalids and shut-ins.

The first "Cheerio" broadcasts were local affairs emanating from KGO, San Francisco, where they began on June 22, 1925. The series ran about a year on KGO before being terminated. During part of this time, Field was in New York, trying to get the broadcast on either a large metropolitan station, or preferably a network. In his absence a substitute host, Hugh Barrett Dobbs, held the fort at KGO. For a time, Field sent syndicated scripts to other stations from New York. Dobbs took the series to Los Angeles via KFI after which Howard Milholl and took over as host on KGO. W.C. Brimley ("Mr. X") hosted the syndicated series on KSL in Salt Lake City. WSCH in Portland, Maine, carried the scripts, but the name of the host there is unknown. There is also a rather puzzling reference to the Rhodes Store in Seattle, Washington. I presume this meant the owners of a Seattle station, but if so, its call is unknown to me; again, as with WSCH, the host is unidentified.

Field's efforts in New York finally bore fruit when NBC agreed to take on the show as a morning sustaining series; it was first broadcast on that basis on March 14, 1927. The series remained on NBC in one time slot or another until some time in 1940; it seems to have become a once-weekly evening broadcast in its latter days.

The various masters on the six records comprising the "Cheerio" album were recorded in several sessions at the Plaza/ARC studios between November and December of 1929. Curiously enough, none of them are listed in the copies of the ARC files available to me; the numbers were

left blank. Several other numbers immediately adjacent to the issued masters are still blank, leading me to infer that "Cheerio" and his cohorts recorded more than the dozen sides used in the set.

What does one hear on these records? Well, seven of the dozen are devoted to the recitation of a poem by "Cheerio" to appropriate background music, which slides into a song whose lyrics are also appropriate to the thought conveyed in the poem. One side is devoted in its entirety to a recitation with vocal interludes (the famous "Cheerio" canaries are heard on this one as well), and the remaining four are full-length vocal sides. The singers assisting "Cheerio" (and in most cases, getting solo sides, too) are: —Russ and Iovina Gilbert, ex-vaudevillians who joined the show at the inception of the NBC broadcasts —Geraldine ("Gerry") Riegger, contralto, whom Field had heard singing on an early-morning religious broadcast; she joined the show at its inception and at Field's invitation. —Pat Kelly, who was one of the announcers on the show. In later years, he was supervisor of announcers for

NBC. Even after he attained this exalted position, he had occasional guest-vocalist appearances on the show. Typically, this necessitated his making a mad dash from his office two floors above the "Cheerio" studio below, via an elevator or the stairs according to which was more convenient; He usually came skidding into the studio on two wheels, reaching the mike a scant few seconds before he was due to sing his number. The quoted opinions of some of the "Cheerio" audience to the contrary notwithstanding, Kelly's vocalism wasn't such as to make John McCormack look to his laurels.

Much of the above information is from one of Field's books, "The Story of Cheerio, by Himself", published by Garden City in 1936 and apparently distributed largely if not exclusively through the radio program. I've seen at least four copies of it, every one of which is inscribed in black ink to its original owner and autographed in red ink by "Cheerio" himself. If he did all of them, he must have had a whopping dose of writer's cramp!

Summing it up, I'd recommend you watch for the set if you're interested in any way in old time radio. I can't guarantee your success, though; the set was offered for sale in the early part of the Depression, and few of "Cheerio's" fans were in a position to spend what little money they had on phonograph records. So far, I've seen only two complete sets (one of them mine) and isolated single records from two more. Lotsa luck!

A final note: in the whole of "The Story of Cheerio", Field didn't see fit to utter peep one about the record album. Inference: it may not have sold well at all.

So that clears the odds and ends file for the present. I'm not out of things to discuss, though; more and worse is to come in future....

correspondence to GEORGE BLACKER,
345 1/2 South Main St., Cheshire Ct. 06410



ref: RR207/8

Blacker's
"Little Wonder"
compilation

Another Four Word Review "RR recommends 'em highly!"

KATE SMITH

A Bio-Bibliography

Michael R. Pitts

James Robert Parish, Series Adviser

Again GREENWOOD PRESS has issued another momentous versatile book on a famous musical giant, the one and only KATE SMITH. For a half century she practically covered the entire gamut of musical entertainment. MICHAEL R. PITTS should be congratulated on collaborating with perhaps one of the finest if not the finest Kate Smith scholar and discographer, RICHARD K. HAYES. Richard has been a subscriber to our publication for over 20 years and we and others in our discographical scientific fraternity know of his pursuit of knowledge and dedication in documenting the life and career of Kate Smith. His warm sincere foreword in this book ends with a sentence that best exemplifies his dedication to Kate as he declared "Knowing her was one of the greatest privileges of my life. She was indeed the embodiment of all that is America." For the discographical devotee there is a voluminous detailed up-to-date chronological account of Kate's recording adventures from 1926 up. Pitts has blended this advanced discographical treatise into the general texture of the book thereby making it a true Bio-Bibliographical study of the first rank. Kate Smith deserved it! Greenwood Press should again be lauded for their conscientious pursuit into discographical presentation. These are long term volumes. The series adviser, James Robert Parish, should be commended on his selection of Kate Smith for publication. Write or call Greenwood Press on how to get the Kate Smith book and others of similar ilk in their various series.

—Len Kunstadt for RR



Kate Smith, circa 1949, Courtesy of Richard K. Hayes

Bio-Bibliographies in the Performing Arts, No. 2, ISSN 0892-5550

This penetrating work, the first book-length study of Kate Smith to appear in print, offers a candid look at the life and show business career of one of the most beloved women of our time. Through her work as an entertainer, Kate Smith touched the pulse of the American public. The scope of her influence is chronicled in this book, which includes a biographical study, a discography, a filmography, a song index, lists of her stage and media appearances, sheet music and song books, and an annotated bibliography of works by and about Kate Smith.

Reflecting the fifty-year career of this popular performer, the foreword and the author's introduction provide anecdotes and little-known facts about Smith's personal life and beliefs, and reveal some of the special qualities that endeared her to an entire nation for so many years.

This definitive guide will make it easier for students and scholars to know this important figure, and will be of great interest to Kate Smith fans, readers of nostalgia books, and students of music history and popular culture.

CONTENTS: Foreword. Introduction. Biography. Discography. Stage Appearances. Broadcast Appearances. Sheet Music. Song Books. Filmography. Annotated Bibliography. Record Index. Song Index. Subject Index.

MICHAEL R. PITTS is an Indiana-based freelance writer. He is the author of numerous books in the field of popular culture, including Western Movies, Famous Movie Detectives, Horror Film Stars, Radio Soundtracks: A Reference Guide, and Film Directors: A Guide to Their American Films.

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About BLUES RESEARCH Magazine!!!

BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATSLEY. There is no present subscription system. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep. DEREK COLLIER. BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, R&R etc) recordings.

The following back issues of BLUES RESEARCH are available:
ISSUE 3 — Aristocrat, Chess, Chief, Rhumbaogie, Sultan, Sunbeam, etc.
ISSUE 9 — Nashboro, Exoello, Naxos, etc. — and label index of issues 1 thru 8
ISSUE 15 — Mentor, Arco, Regis and JOB
ISSUE 16 — Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc, etc.
ISSUE 17 — Detroit labels: Fortune, Sensation, J.V.B., Hi-Q, Strato-8
(Att: Issue 17 was incorporated into RR issue 129/30)

Record Research also published installments of KING, FEDERAL and DELUXE. If interested in availability please write us..

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94 95 96/7 98 99 100 101 102 103 104
105 106 107 108 109 110 111 112 113/4
115 116 117 118 119/20 121 122 123
124 125/6 127 128 129/30 131 132 133
134 135/6 137/8 139/40 141 142 143
144/5 146/7 148 149/50 151/2 153/4
155/6 157/8 159/60 161/2 163/4 165/6
167/8 169/70 171/2 173/4 175/6 177/8
179/80 181/2 183/4 185/6 187/8 189/90
191/2 193/4 195/6 197/8 199/200 201/2
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227/8, 229/30, 231/2, 233/4

A SPECIAL SPECIAL!

If you would like to get only half of these Historic Offer back issues, that is issues

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ATTENTION! English subs or renewals! (see mail) ENGLISH SUB REP. is DEREK COLLIER, 6, THE CREST, SAKBRIDGEWORTH, HERTS CM21 0ER, ENGLAND. It's £3.50 for 10 issues (5 double issues). Cheers!

RECORD RESEARCH

65 Grand Avenue Brooklyn N.Y. 11205 USA

Subscription (World-wide) \$5.00 for 10 issues (5 double issues). Editors: Len Kunstadt and Bob Colton

Contributing staff: George Blacker, Bob Davenport, Bill Fraser, Harold Plaker, Harold H. Hartel, Sheldon Harris, Bob Healy, Carl Kendrick, John Sam Lewis, Mike Montgomery, Bob Porter, Anthony Rotante, Paul Sheatsley, Howard Waters and Ray Nile.

Contents of RR are indexed in Music Index (USA)...

record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
42 GRAND AVENUE, BROOKLYN, N.Y. 11205
An Historic Offer!

ATT: If you are interested in a complete run of RR mags from ISSUE 71 (Oct. 1965) thru issue 234 (Feb. 1988) 164 issues — you can obtain this run for \$82.00 in USA or \$84.00 foreign. Make remittance payable to Len Kunstadt. Mention that you wish to avail yourself of this run of back issues 71 thru 234 as advertised in RR 235/6.

If checked RENEWAL is due! \$5.00 for 10 issues
Please make remittance payable to LEN KUNSTADT.
**Air Mail is \$11.00 for Europe and \$12.00 for Asia, Australia & Africa

But 25 Per Cent Still Using Extra Fancy Names on Transcriptions; Fear of Sponsor Squawk Reason

Here They Are

Majority Are Genuine
By far, however, the majority of names on the war library are genuine. Angl-

••And there is a great possibility that others in this illustrious "genuine" artist grouping sought the mask of bogus identity.

••And in many cases noted, the first letter of the first name and the first letter of the surname are similar in both the bogus and genuine identities. (eg. Lenny Carson is Larry Clinton; George Gregory is Glen Gray, etc.

Research intrigue, eh!

ASSIGNED RECORDING PROGRAM

OUTSIDE START

33 1/3 RPM

1. SWEET VIOLETS Bright Fox Trot
Time 1:18
(Original All Star 7-18 Stars)
(Dorsey Brothers)

2. WINTERE DREAMS Medium Fox Trot
Time 1:58
(Harvard Stars)

NOTE: This selection dated from ending 1934.

PRODUCED FOR
Associated Music Publishers, Inc.
21 W. 41st STREET, NEW YORK

SOLELY BY ACCOUNT

Folk! all the preceding labels are p

be of the 12" or 16" ETC (ET stands for
in RR. We particularly welcome label
Haywood, Hunter James Choir, Gilda N.

Associated
RECORDING STUDIOS, Inc. 114 W. 4th St. New York 14, N.Y.
RECORDED
PROGRAM SERVICE
10 to 4:30 p.m. - New York
OUTSIDE START
VERTICAL
No. 317-B
(RPM 33 1/3)
VAL YORKE and HIS ORCHESTRA
33 1/3 RPM
1. SHOW BOAT MEDLEY Popular-Concert

PROGRAM SERVICE LICENSED BY ELECTRONIC RECORDS
 VERTICAL RECORDING
WIDE RANGE
 RECORDS
 ESTABLISHED 1959
 OUTSIDE START No. A 252-B 33 1/3 RPM.
 (Made in U.S.A.)
 ARNOLD BRIGGS and his ORCHESTRA
 You Can't Step Me From Dreaming (Bright Fox Trot)
 (Fried Friedling) Time 2:39
 The Big Apple (Bright Fox Trot)
 (Economic Heavier) Time 2:22

PHOTOCOPIES OF 12^N ASSOCIATED'S. IF YOU HAVE A

Electrical Transcription), please send us photocopies of Lenny Carson, James Dalton, Dilsen, Walter Remsen, Harvey Tweed and any other

Produced For
Associated Music Publishers, Inc.
35 W. 4th Street, New York
Service Licensed By Electrical Recording
No. 345-A
(Metric No. A-1110) 83

{Kaduna State}
 SV HAWAIIAN MAID
 (Kaduna Garb)
 Time 1:04
 Medium Fe. Foot
 Time 1:43
 ASSAULTED RECORDED PROGRAM SKELETONS
 VERICAL RECORDING
 WIDER RANGE
 MADE FOR
 OUTSIDE SHIRT
 No. 351-B
 J/S ROM
 1/10/68 (K. A. 192)
 ROMEO RANGE RAMBLERS
 TURKEY IN THE STRAW
 OF, DIM GOLDEN SLIPPERS
 Initially - Time 1:57
 Time 1:43

PRODUCED BY
Associated Music Publishers, Inc.
23 W. 45th STREET, NEW YORK
...AND PUBLISHED BY

photocopies of the labels for investigative re
xie Songsters, Claude Harris, Shorty Harris, R
ers that tickle your Associated research bone.
-Associated cheers, Len Kunstadt.

THE PUPILS OF
FRANZ LISZT

In the list above those Liszt pupils who made electrical recordings have asterisks by their names. In addition, some Liszt pupils made no disc recordings but did make piano rolls (Alfred Reisenauer and Clothilde Kleeberg are examples), but they are not included by Methuen-Campbell. Furthermore, d'Albert, Ansoerg, Friedheim, de Greef, Lamond, Rosenthal, Sauer, Stavenhagen, and

From time to time I shall be writing about the pupils of Liszt whose recordings I have heard and at the same time adding a few emendations to Methuen-Campbell's compilation. A note on the recordings of Isaac Albeniz is enclosed, and will be followed by a somewhat longer account of Eugen d'Albert.

Comments to JOHN SAM LEWIS, P.O. Box 194475, Univ. Sta., Arlington
Texas 76019

DIGGIN' THE GROOVES BOB DAVENPORT

I can't think of any review I have done in the many years since this column began in RR that has brought more letters than the one that appeared in Issue 233/4 (Feb. 1988). This was in regard to the review of the Dinah Shore LP released on Ajazz 520. It certainly taught me a lesson in semantics and caution. To refresh your memory I stated that "the only recorded items with a band were with Xavier Cugat", and I agree to some that may have been misleading. Of course she recorded with Freddy Martin as co-star on Bluebird as well with Spade Cooley as co-star on Columbia. What I intended to convey, that she only recorded with Cugat as a paid band vocalist, and appeared with that band at dances, etc.

Many of her records after she was on her own just showed with "Orch. Acc.", but she was also accompanied as the star of various sessions with Sonny Burke, Hugo Winterhalter, John Karig, Ted Dale, Larry Russell, Meredith Willson, Axel Stordahl, Morris Stoloff, Al Sack, Mitchell Ayres, Harry Belafonte, Paul Weston, (Weston), Harry Zimmerman, Henri Rene, Vic Schoen, Russ Case, Gordon Jenkins, Henry Levine, Paul Laval, - - - and probably a few others I have overlooked, but she was never a paid band singer with these groups; they just accompanied her on records! I hope I have clarified that for all!

Your writer has been reviewing reissues for RR for many years now, and prior to that my reviewing days go back to the 78 era. Recently I realized that it's been difficult for me to keep up with the times - the times that saw me reviewing 78's, 45's, 45 albums, 10" LP's, 12" mono then stereo LP's, 8-Track carts, cassettes, and now I must look into the CD picture until something newer comes along. I was somewhat amazed recently to go into a large chain record store here in Northern Calif. to find that the more or less recent (for me!) cassette and LP items have taken a back seat. I found that space devoted to CD's now out-numbers display space for LP's and cassettes by almost four to one! So, when I'm aware of "our kind of music" being release on CD's I will make mention of them here in RR. - - But now to recent reissues:

It's always been difficult for me to say enough about the fine things turned out by Broadway (write to Broadway Intermision Records, P.O. Box 100, Brighton, MI 48116), and once again they have come out with a winner on HSR-235, with an excellent transfer to LP with the Volume One edition of "Night Hawk Blues (1924-1925)", featuring of course the famous Coon-Sanders Original Nighthawk Orch. Most are vocal duets with Carlton Coon and Joe Sanders, but they are also heard in solo vocals. - - It's just great!

Now our attention is directed to Hindsight (1299 Ocean Ave., Suite 800, Santa Monica, Ca 90401-1095) and their most recent releases:

HSR-235: This is Vol. 2 in the June Christy series from 1957, and includes the very special treatment of "The Man I Love", as well as many famous standards as only June can do in her inimitable jazz style.

HSR-236: This one features the 1946-47 Jan Garber band, with vocalists Tommy Traynor and Joan Carroll. I know! Jan's always had one the hokier sweet bands, but I've always liked him. While this one should be in every JG fan's collection, I must admit I miss Lee Bennett, Lew Palmer and Fritz Heilbron.

HSR-237: Here's the Lionel Hampton Septet back in 1962, with vocals by someone called Pinnocchio James, and happily included, "Hamp's Boogie".

HSR-239: Here's a real winner! - - This one features Bunny Berigan & His Orch., circa 1937-38. Besides the super Bunny horn, you'll be doubly pleased with the sax work of Georgie Auld.

HSR-240: Making his debut on Hindsight is Ray Anthony in the 1952-54 period. Vocals are capably handled by Marcie Miller and Tommy Mercer on a lot of great tunes, along with some fine instrumentals.

HSR-241: Now from the 1952-53 period we come to the Bob Crosby band. Lots of great old standards from the Bobcats book, and of course Charlie Teagarden and Matty Matlock are featured.

Some of the fine items in the Hindsight catalog are available on CD, and I'd suggest you write them for their catalog if you're interested. If you're into CD's here's a chance to get some valuable additions to your CD library.

My readers should be advised that the address given for Hindsight is actually the Welk Record Group, and in addition to Hindsight, they distribute Ranwood, Soundwings, a new label, Rom, and the fine Vanguard catalog. Many items from these catalogs are now available on CD as well.

Now to RCA (no address as they do not sell direct, so check with your favorite records store) I recently received a CD of Rick Springfield called the "Rock of Life", and this hit of Rick's is included of course. I have many Rock 'N' favorites so I'm not completely locked in to the Stone age of music, but I must admit that I'm not quite advanced for this, altho' believe me I have heard much worse on the contemporary music scene!

One of the nicest bits of news from RCA tho' is the release of some fine things from their vaults on CD's. These include: the soundtracks of "Oliver", and "South Pacific", as well as "The Best of the Guess Who", "Paul Anka's 21 Golden Hits", "Perry Como's Pure Gold", "Rocky Mountain High" with John Denver, "The Greatest Hits of Eddy Arnold", "Pure Gold, Vol 1" with Jim Reeves and Ray Stevens "Greatest Hits".

Along with these some great things from the Bluebird catalog are now on CD, including: "The Great Ellington Units", Ruby Braff, Jimmy Rushing, the Newport Jazz Festival Tribute to Charlie Parker, "At the Jazz Band Ball" featuring Muggsy Spanier, Eddie Condon, & Bud Freeman, Woody Herman's "20th Anniversary Carnegie Hall Concert", the great Sauter-Finegan Orch., - - - and several others. Which should be good news to CD collectors.

I'm expecting some new things from Joyce, the Kiner group (Aircheck, Spokane, etc.), and Jazz Archives, but they just won't be here in time to meet my deadline, so they must wait for next time. Just as well; believe I have used up my allotted space, right Len?

Comments and questions to me at 221 Prune Tree Dr., Healdsburg, Ca 95448 (stamped envelope, please?) as well as info. on my custom taping service.

Hi Bob! In regard to your "hokier" description of Jan Garber's band (HSR 236)... may I bring to your attention before our other readers come to the fore... that Jan boasted a hot solo band in the Goldkette tradition in the middle and late 1920s. His earlier 20s Garber-Davis recordings also showed his appreciation for the big band jazz vogue of the roaring 20s. It is true that he did get on the Guy Lombardo sweet bandwagon in the 1930s up (the discographies show a very prolific recording span -he was quite successful). Very now and then during his sweet band period he would "sneak" in some jazz... cheers, Len Kunstadt,

music of the 1890's and into rhythmic entertainment first heard formally at Carnegie Hall in 1913. The toe-tapping, catchy, syncopated "ragtime" merged with the temper of the times and was popularized by long-forgotten men like Jim Europe and Scott Joplin. From New Orleans came the first musical style to be called jazz, played by That Creole Band and the Original Dixieland Five, and associated with vaudeville and a young newcomer who played a mean horn, Louis Armstrong. The indefinable "blues" and its singers hit New York in 1910 and jazz became a symbol of immortality. Four years later it was fashionable again, and Paul Whiteman played his first concert at Aeolian Hall. In the Thirties crowds flocked to hear Chick Webb, Fletcher Henderson and Duke Ellington playing at the fabulous Roseland, Arcadia and Savoy ballrooms.

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